

# THE AMERICAN BIBLIOPOLIST,

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and Queries.

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## LITERARY (AND OTHER) GOSSIP.

Roderich Benedix, the familiar dramatist whom Germany has just lost, appears to have been an earnest student of Shakespeare, but in a sense very opposite to that in which many distinguished writers have been such. All the leisure he could spare from his constant work for the stage—and the forty odd dramas he produced must have taxed his time as well as powers severely—seems to have been given to careful criticism of the great poet's works, and the result has come to his executors in the shape of a MS. volume, recently completed, "Against Shakspearomania," a title which of itself discloses the object of the writer. Those who have privately viewed its pages, which are shortly to appear from Cotta's publishing house, Stuttgart, state that it goes over the whole body of Shakespeare's works, and examines them in detail, with the express object of proving to the author's countrymen out of the mouth of the immortal tragedian himself how wrong they are as well as how unpatiotic, to rate the Bard of Avon above the two giants of Weimar. He has no patience with the favorite description of the former's supremacy by his German admirers as "the unattained and unattainable Sovereignty of Poets;" and the work undertakes from actual comparison of passages to prove Schiller and Goethe at least the equals of the worshipped foreigner. Poor Benedix lived just to complete his self-set task, though not to give it to the world; and were he yet living to reply, we would only say to him what we say now, that tastes are hardly matters for set argument, and that it is not Englishmen alone who have caused Germans voluntarily to bestow on Shakespeare the kingship of the literature of all time.

"An American," says the London *Spectator*, "has done a very generous thing, for which Englishmen should not fail not only to be grateful, but let it be visible that they are grateful. The Dean of Westminster, having issued a circular proposing to place a memorial window in that chapel of Westminster Abbey where Wordsworth's monument stands, to George Herbert and William Cowper, who were both of them educated in Westminster school, Mr. G. W.

Childs of Philadelphia, the proprietor of the *Philadelphia Ledger*, has asked to be permitted to bear the whole cost of the memorial, and his offer has been accepted. This generous proposal shows that kind of love for English literature and genius which does infinitely more than mere commercial relations to bind the two countries together; and we may at least admit that, in this case, American has quite eclipsed English generosity, which seldom goes so far afield in search of the opportunity of appreciating kindred merit."

It is possible, but not useful, to gild refined gold! What would Carlyle and Macaulay have said to the following bold announcement?—"A New Life and Conversations of Dr. Samuel Johnson, by Mr. Alexander Maine, with a preface by George Henry Lewes." Boswell's *Life* is, perhaps, the *ne plus ultra* of biographies; it is as undoubtedly the first in its line as are the plays of Shakespeare in theirs. And yet Tate and Bowdler "improved" Shakespeare.

The minor writings of Mr. Grote, the publication of which Mr. Murray announced some time ago, are to be edited by Prof. Bain, of Aberdeen, who will append to them critical remarks on Mr. Grote's intellectual character, writings and speeches.

The death is announced of Mrs. Alfred Gatty, wife of the Rev. Dr. Gatty, Vicar of Ecclesfield, a lady best known to the public as the editor of *Aunt Judy's Magazine* and author of several popular books of juvenile fiction. Mrs. Gatty, who was in her sixty-fourth year, was the younger daughter of the Rev. Dr. Scott, who was chaplain of the Victory at Trafalgar, and in whose arms Lord Nelson died.

The *Jewish Chronicle* states that the Chief Rabbi, the Rev. Dr. Adler, has been for some time engaged in writing a Commentary on the Targum Onkelos, the celebrated version of the Pentateuch. This work is now in the press.

Messrs. Macmillan will issue early in the spring Sir Samuel Baker's account of his recent expedition, in two large volumes.

The title of Mr. Borrow's new book will be "Romano Lavo-Lil: Word-Book of the Romany, or English Gipsy Language." It will contain many pieces in Gipsy illustrative of the way of speaking and thinking of the English Gipsies, specimens of their poetry, and an account of certain Gipsyries, or places inhabited by them, and of various things pertaining to Gypsy life in England.

A new edition is in the press of the well-known sporting book, "Jorrocks's Jaunts and Jollities," which has been some time out of print. The author of this book, as also of some other popular books of a similar character, was the late Mr. Surties, of Hamsterley Hall, Durham.

It is reported that Mr. Disraeli is engaged on a new novel, dealing with the questions of socialism and communism.

### CORRESPONDENCE.

*Poem and Author Wanted.*—Perhaps some of your readers will have the kindness to inform me where I may find the very witty poem, in heroic verse, called "A Monody on the Death of Dick, an Academical Cat," and also give me the name of the author.  
H.

*Minter or Minster of Tuddenham.*—At Tuddenham, Coulford Hund, County Suffolk, England, in the church, under the gallery, north side, is a large table monument of red brick, covered with a thick slab of black marble, for *William Minter*, of Tuddenham, Gent., who died July 4, 1739, at 85 years, and *Elizabeth* his wife, who died Sept. 9th, 1729, at 56. *Arms*—*Minter*: "A pillar, enwrapped with an adder; impaling, a bendy of six, on a fesse, three roundels."

Can any one give the colors and descent of the above coat, and the lineage and progeny of the above-named persons, or of either of them?

*William Minster or Mister*, of Coventry, England, Gent., left a will dated May 10th, 1759, in which mention is made, besides others, of two grand children, Susanna and Martha, daughters of his oldest son William, deceased.

Was this gentleman related to the before-mentioned William Minter? If so, in what degree? What were his arms? It is believed that the grand-daughter *Martha* married an Archbishop of York or Canterbury, or a Bishop of Coventry.

Any information relative to William Minster, of Coventry, his ancestry or descendants, will be thankfully received by  
INQUIRER.

*Addison on Medals.*—Can you or any of your readers explain why in Addison's dialogues upon the usefulness of ancient medals certain of the plates only indicate in outline the medal to be illustrated? In an edition of the dialogues in my possession "printed in the year MDCCXXVI," the omissions are as follows: Series I, No. 14, indexed as "Saeculum Aureum, reverse of Adrian," and described in the text thus: "It seems to me from the next medal, it was an opinion among them, that the Phoenix renewed herself at the beginning of the great year, and the return of the Golden Age. \* \* The person in the midst of the circle is supposed to be Jupiter, by the author that has published the medal, but I should rather take it for the figure of Time. I remember I have seen at Rome an antique statue of Time, with a wheel or hoop of marble in his hand, as Seneca describes him, and not with a serpent as he is generally represented. \* \* As the circle of marble in his hand represents the common year, so this that encompasses him is a proper representation of the great year, which is the whole round and comprehension of time. \* \* To sum up, therefore, the thoughts of this medal, the inscription teaches us that the whole design must refer to the Golden Age, which it lively represents, if we suppose the circle that encompasses Time, or, if you please, Jupiter, signifies the finishing of the great year, and that the Phoenix figures out the beginning of a new series of Time, so that the compliment on this medal to the Emperor Adrian is in all respects the same that Virgil makes to Pollio's son, at whose birth he supposes the *annus magnus*, or platonical year runs out, and renewed again with the opening of the Golden Age."

That indexed "Antiochia," in Series III, No. 16, is thus described: "Antioch has an anchor by her, in memory of her founder Seleucus, whose race was all born with this mark upon them, if you'll believe the historians."

And finally, in Series III, No. 17, "ΘΥΑΤΕΙΡΗΝΩΝΚ. ΣΜΥΡΝ. ΣΤΡ. Τ. ΦΑΒ. ΑΛ. ΑΠΟΛΛΙΝΑΡΙΟΥ. Reverse of Marcus Aurelius," is described as follows: "Smyrna is always represented by an Amazon, that is said to have been her first foundress. You see her here entering into a league with Thyatira. Each of them holds her tutelar Deity in her hand. \* \* On the left arm of Smyrna is the Pelta or Buckler of the Amazons, as the long weapon by her is the Bipennis or Securis."

It will be seen from the descriptions of the omitted medals, as quoted above, that the omission was not on account of their subjects, nor was this to be supposed of Addison, whose delicacy allows him to make but the briefest mention of the *spintrial* of Tiberius. Nor, from the mention in the description of No. 14, Series I, that an author had published it, could the omissions be supposed to be due to the lack of having the medal at hand for illustration at the time of issue of his essay. Perhaps an examination of the first edition by some one to whom it is accessible, will afford an explanation. The only editions which I have seen besides the one above mentioned (which as now bound contains no publisher's name) are those of Bohn and Putnam (perhaps a reprint of the former), and both contain omissions, if I may be allowed the expression, though whether identical in number and series with the above I do not know. FILIUSFUSCI.

CHICAGO, August 23, 1873.

*Dryden and Walsb.*—In an edition, the sixth, of the works of Virgil, translated by Dryden, and "printed for Jacob Tonson, in the Strand, MDCCXXX," I find on page 75—"Preface to the Pastorals, with a short defence of Virgil, against some of the Reflections of Monsieur Fontanelle;" and in the second volume of "The Works of Celebrated Authors, &c.," "printed for J. and R. Tonson and S. Draper, in the Strand, MDCCCL;" I find the same preface

word for word, given as the production of William Walsh, Esq., with this title, to wit: "Preface to Dryden's Translation of Virgil's Pastorals, with a short defence of Virgil, against some of the Reflections of Monsieur Fontanelle." Is there an explanation of this? BLOOMSBURGER.

[TO CORRESPONDENTS.—We shall be glad to receive and publish items—literary, dramatic, or historical—of interest to the readers of the BIBLIOPOLIST. Everything of value to the American Antiquary, Book-worm, or Print Collector, will meet with especial welcome.

OUR CORRESPONDENTS will, we trust, excuse our suggesting to them, both for their sakes as well as our own—

I. That they should write clearly and distinctly—and on one side of the paper only—more especially proper names and words and phrases of which an explanation may be required. We cannot undertake to puzzle out what a Correspondent does not think worth the trouble of writing plainly.

II. That Quotations should be verified by precise references to edition, chapter, and page.

III. CORRESPONDENTS who reply to Queries would add to their obligation by precise reference to volume and page where such Queries are to be found. The omission to do this saves the writer very little trouble, but entails much to supply such omission.

IV. All communications should contain the name and address of the writer, not necessarily for publication, but as a guarantee of good faith.

### A RUSSIAN LIBRARY.

Early in the Spring we were informed that the library of the well-known M. SERGE SOBOLEWSKI, of Moscow, would be sold at auction in Leipzig, and in due course we received the catalogue of this extraordinary collection. We had been previously informed as to its magnitude and importance by Mr. Joseph Baer, of Frankfort, who, on the occasion of our visit to Europe in 1872, had strongly urged its purchase by us for sale in the United States; but not having the time necessary for the examination and valuation of so extensive a collection, we reluctantly declined the proposition, but on the reception of the catalogue concluded that the books were of sufficient importance to warrant our personal attendance at the sale, and in due course we sailed to Europe and attended the auction, concerning which we append some details.

The catalogue is a volume of 314 pages, describing 4,448 lots, arranged in classes, and made with considerable ability, by the

auctioneers, Messrs. Liste & Francke, of Leipzig, who undoubtedly availed themselves of the references which Mr. Sobolewski had made in most of the books. The preface to the catalogue is by Mr. Albert Cohn, of Asher & Co., booksellers at Berlin, and as it presents some items of interest concerning the formation of this extraordinary library, we have translated the most important portions as below:

In 1865 Mr. Sobolewski intended to quit Russia for a milder climate, but when the time arrived for putting his resolution into effect, his feelings convinced him that his books were a part of his existence, and that he could never support a separation. M. Sobolewski was a man of high cultivation, and well-known to the literati and connoisseurs of Russia, and was loved and respected by all who knew him. He was wealthy, and possessed of ample means for the formation of a valuable library. \* \* \* His passion for books was only equalled by his enterprise in seeking them. He continually visited foreign countries, and indeed hardly returned from one expedition but to prepare for another. He hunted over France, England, Italy, Spain and Germany—he sought in every direction, and ever maintained his bookish love. On his first visits to foreign places his feet always lead to the public and private libraries, the houses of bibliophiles and bibliopoles; in fact, he knew everybody and everybody knew him. His bibliographical knowledge was as thorough as it was varied. The older he grew, the more bibliomania became the object of his life. Not that he merely pursued the collection of books as a sterile mania, which, like avarice, amasses treasures without their enjoyment, but he possessed an enlightened pleasure in seeking and finding objects agreeable to his taste. Take a passage from one of his letters: "My library is not simply of the nature which sets bankers a running and commission agents to sales. Its chief merit is its scientific choice in general, and its bibliographical choice in certain departments. I have never purchased a book because it was rare, but I have always sought to purchase a rare book when it was necessary to the completion of one of my favorite series." However, M. Sobolewski was as fond of fine books as of good books.

The books comprising his library were in most excellent preservation. There were, in great number, copies printed on large paper, and bindings executed by the first workmen of London and Paris, and when the condition of a book was not thoroughly satisfactory its defects were indicated in the catalogue. It is not surprising that M. Sobolewski, being a traveller himself, directed a large part of his attention to the literature of voyages. It is in this department that his library possesses an exceptional richness, decidedly so in voyages outside of Europe, especially in America and Asia. The collection of the greatest importance is the voyages in America and Asia, published by the De Brys. For forty years he continually sought to gather a complete and unique set of this extraordinary and interesting "*piece de resistance*" of bibliomania. He possessed the best facilities, and the most favorable opportunities occurred. He made the most thorough and extended bibliographical studies on this subject. He had a prodigious knowledge of the minute details which characterize this unique product of the publishers of the sixteenth and seventeenth centuries. One day he gave me evidence of his knowledge when he classified, with incredible rapidity, a large lot of separated leaves from almost all parts of this collection, and arranged them with the greatest certainty, giving each leaf its place according to the order of the volumes and the editions. The interesting and important letter on De Bry, addressed by him to Brunet, which is inserted in the "*Manuel du Libraire*," Vol. I, sufficiently proves the earnestness and the care which M. Sobolewski applied to the study and the use to which his researches were applied by the great bibliographer.

It is hardly worth while to say that the results obtained as the fruit of incessant researches were based on the copy which M. Sobolewski possessed, and which was sold in the auction. The collection of works on religious missions, out of Europe, equally merits attention; consisting of the original relations of the Jesuits and other religious orders, it comprises more than 400 volumes, and was more complete than that of the Jesuits at Rome and that of the Propaganda.

We forbear to notice the many impor-

tant works on bibliography, cyclopedias, belles lettres, the fine arts, and the history and literature of his own country; and proceed to notice some of the more important works which relate to America, appending the prices for which they sold.

Lot 138. Eguiara y Eguren Bibliotheca Mexicana. Mexico. 1775. \$30.00

An important bibliographical work.

Lot 176. Bibliotheca Grenvilliana. 3 vols. \$61.00

This remarkably fine library is now incorporated with the British Museum. A Spanish volume was published in 1872.

Lot 181. HARRISSE. Bibliotheca Americana Vetustissima. 4to. \$18.05

This contained an autograph letter by Harris. A supplement was published in 1872.

Lot 313. PINEL Bibliotheca Oriental y Occidental. 3 vols., folio. Madrid. 1737-8. \$18.15

Originally published in 1629. This edition was enlarged by the learned Barcia from small 4to to 3 vols., folio.

Lot 349. SILVA DIZZIONARIO Bibliographico Portuguez. 7 vols., 8vo. \$25.15

Indispensable for the bibliography of Brazil and other Portuguese possessions.

Lot 479. Catalogue of the Library of J. Carter Brown, of Providence. Vols. I and II. \$140.00

A large price; but as 50 copies only were printed, all for presentation, perhaps it was not dear. Vols. III and IV were printed in 1872.

Lot 3617. De Bry, Grands et petits Voyages. In Latin and in German. 85 parts bound in 55 vols., folio, by Niedrée, of Paris. \$5,016.00

This unique and beautiful set of books was the "great gem" of the sale in respect to completeness; it was certainly the most perfect series ever offered for sale. It is excelled in some respects by the collections belonging respectively to Mr. James Lenox, of New York, and Mr. J. Carter Brown, of Providence; but it was a most royal set, and it is to be hoped that it will reach a final resting place in the United States. It was bought by Mr. Frederick Muller, bookseller of Amsterdam.

Lot 3618. Harriot's Virginia (in French).

\$416.00

A splendid copy, with two blank leaves not hitherto described.

Lot 3619. Harriot. Another copy, with colored plates. \$300.00

Lot 3626-29. Duplicates of the De Bry's. \$800.00

Notwithstanding the extraordinary completeness of these series of De Bry, the English version of Harriot's Virginia was "conspicuous by its absence." It is, in fact, one of the rarest of books, six copies being all that are known.

Lot 3734. Champlain's Voyages. Map in fac-simile. \$126.00

Lot 3798. Sir Francis Drake's Narrative. \$26.00

Lot 3861. Hakluyt's Collection of Voyages. 5 vols., 4to. \$130.00

Lot 3932. Le Clerc Etablissement de la foy dans la nouvelle France. 2 vols. \$155.00

Lot 4036. Purchas his Pilgrims. 5 vols., folio. London. 1625. \$426.00

Lacking one map, but in size and general condition one of the finest copies in existence.

Lot 4069. Ruchamer. Neue unbekantde landte Und ein neue welde in kurt. 1508. \$88.00

A most rare collection of voyages, including the relations of Columbus and Vesputius.

Lot 4070. Ruchamer. A Dutch Translation. Unique copy. \$500.00

Bought by Mr. Frederick Muller for Mr. J. Carter Brown, of Providence.

Lot 4448. Souvenirs et Réminiscences de M. S. de Sobolewski. 28 vols. \$150.00

This was indeed a souvenir. M. Sobolewski had kept all his bills and other memoranda concerning his books, not omitting even his hotel expenses, filed away in chronological sequence all his correspondence, and indeed left here a memoranda of bibliographical research which would certainly possess enough of interest to be edited and printed in part. The collection was bought by a bookseller of Berlin, who may cherish some such intention.

This ended the sale of a library which for variety and extent is seldom excelled in the collections of private life. It may be interesting to add that about one-fourth in value of the entire library was purchased for the United States. Notwithstanding the fact that the books were in reality partly owned by the auctioneers, a circumstance which perhaps kept some buyers from the sale, it must be admitted that it was conducted with entire fairness towards the purchasers; and such were the linguistic attainments of the auctioneer, Mr. Liste, that all the buyers were addressed, when occasion needed, in their own language. France was represented by M. Henri Tross, of Paris; Holland, by Mr. Frederick Muller, of Amsterdam, and America, by the writer of this notice. England was not represented, but Mr. B. Quaritch afterwards informed us he had sent some commissions. The audience rarely exceeded twenty persons, most of whom relieved the tedium of the sale by smoking, and drinking various kinds of beer, the names of which were to us un-



known. The weather was hot, and ice water is not apparently a known beverage among German booksellers. We may remark that the buyers were all booksellers, and it seems customary throughout Europe for booksellers only to attend the sales.

## GOSSIP ABOUT PORTRAITS.

(Continued.)

### III.—ON ENGRAVED PORTRAITS, AND THEIR INSCRIPTIONS.

We have spoken of the desirability of forming collections of engraved portraits, as in most cases they give a very sufficing idea of the form and expression of the original, particularly when they are engraved by an able artist, from a fine and authentic picture. But even a coarse copy of a coarse original, or an outline sketch will tell us something more than may be expressed in words. In such a case, practice in judging of the merit of an engraving as a work of art, will enable us to look beyond the effort of the artist, and to see, partly, what the engraving as a portrait ought to have been, in spite of its existing demerit. In looking at portraits, besides the knowledge we gain of the features of persons we have heard or read of, we become impatient to know more of them, and we are lead to seek out particulars of their lives and actions till we gradually form more than a passing acquaintance with them. Thus, in studying biography, we usually become not only better versed in general history, but get a peep into various vistas of knowledge that may lead us into many pleasant byepaths of social life. We shall not dwell on the art-knowledge we may gain from the mere outward circumstances of pictures and engravings, but rather notice the fund of entertainment and information we may gather from that inner soul which pictures have; we mean the acquaintance obtained with the thoughts of those whose pictures are before us. To do justice to this it would be necessary to instance so many engravings that we shall content ourselves with simply mentioning the circumstance, particularly as our readers will easily recall to their mind many portraits that seem to tell their own story, to be what are termed "speaking" likenesses.

This leads to Physiognomy:—and there is no more powerful argument for that science than the production of a series of portraits. Take for instance half-a-dozen portraits, good engravings, after Holbein, Vandyke, Lely, Cooper, Kneller, Hogarth, Reynolds, or Romney (we speak only of those known as English artists, and omit many that are eminent and good), and that there may be a science called Physiognomy is evident.

In the "Numismata" is a long and most interesting chapter on Physiognomy, in which Evelyn compares the portraits of many great men with their characters as shown in history, or from what he himself knew of them. But Evelyn was a man not without his prejudices, and his characters are not always to be relied upon. Still, Lavater's works and Bell "On Expression" give nearly all that need be said upon the subject, though a small part only of what has been said.

To many portraits are attached inscriptions, generally eulogistic, and frequently containing some expressions which convey an idea of the genius, acquirements, or pursuits which have rendered the individual worth knowing. Some of these inscriptions are curious, and a few so striking that they have become as celebrated as the engravings they adorn. We shall be excused quoting those generally known as well as others, because many will be glad to have them verbatim, instead of merely a dim recollection of them, and those who know them by heart will be glad that others should know them as well.

The first that will occur to any one at all acquainted with engraved portraits, will probably be the verses by Ben Jonson to the Droeshout portrait of Shakespeare, originally prefixed to the rare "first Folio" edition of his Works, though adopted also in later editions.

"This figure that thou here seest put,  
It was for gentle Shakespear cut;  
Wherein the graver had a strife  
With nature, to out-do the life.  
O could he but have drawn his wit  
As well in brass, as he has hit  
His face, the print would then surpass  
All that was ever writ in brass.  
But since he cannot, reader, look  
Not on his picture but his book.

B. J."

These lines by Ben Jonson recall those

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no less celebrated, said to be by him, and printed in his Works, on Mary, Countess of Pembroke, though they were written not for a picture, but a tomb:—

"Underneath this sable hearse  
Lies the subject of all verse:  
Sidney's sister: Pembroke's Mother:  
Death, 'ere thou hast slain another,  
Learned and fair and good as shee,  
Time shall throw a dart at thee."

Then we have the lines to Milton's portrait by Dryden, which, however familiar they may be supposed to be, are scarcely ever quoted without some error in the important adjectives:—

"Three poets in three distant ages born,  
Greece, Rome, and England did adorn:  
The first in loftiness of thought surpassed;  
The next in majesty:—in both the last.  
The force of Nature could no farther go;  
To make a third she joined the former two."

These lines have suggested numberless others. Prefixed to his "Anima Astrologia," by William Lilly, "student in Astrology," 1676, is a print containing portraits of Lilly, Cardan, and Guido Bonatus, with this explosive inscription:—

"Let Envy burst—Urania's glad to see  
Her sons thus joined in a Triplicity—  
To Cardan and to Guido much is due,  
But in one Lilly we behold them Two!"

One of the most extraordinary inscriptions is that to a portrait of Lady Dorothy Boyle, painted by her mother Lady Burlington. Lady Boyle died from the cruel ill-treatment of her husband, George, Earl of Euston.

"Lady Dorothy Boyle,  
Born May the 14th, 1724.

She was the comfort and joy of her parents, the delight of all who knew her angelic temper, and the admiration of all who saw her beauty.

She was marry'd October the 10th, 1741, and delivered, by death, from misery,

May the 2d, 1742.

This picture was drawn (from memory) seven weeks after her death, by her most affectionate Mother,

Dorothy Burlington."

This is the inscription to the picture as given by Lord Dover (Walpole, i. 290). Lady Burlington had it engraved (with the inscription slightly varied, it was said, by Pope) and presented it to her friends.

Although many English engravings have inscriptions to them, the fashion was more general we think in France and Holland, and

some of their best poets (as well as many of their worst) were often engaged to write these eulogistic verses. In a letter of Vandyke to the learned Francis Junius, which is in the British Museum, and printed by Mr. Carpenter in his very interesting and elaborate work on Vandyke, there occurs this passage (translated from the original Dutch): "As I have caused the portrait of the Chevalier Digby to be engraved, with a view to publication, I humbly request you to favor me with a little motto by way of inscription at the bottom of the plate, by which you will render me a service, and do me great honor." This would seem to have been done in the plate by Van Voerst. We give this extract here to show how these inscriptions—which in the 17th century were so general—were manufactured, as it were, to order. And poets could and did spin out eulogistic couplets by the yard as easily and with as much satisfaction as a "Cheap Jack" evolves a Pharaoh's Serpent from a pewter platter. Walpole has amusingly described this plethora of encomia which Poets often exhibited. In speaking of Mrs. Anne Killigrew, who, besides being beautiful and a poet—"a Grace for beauty and a Muse for wit"—was a painter also, "Dryden," he says, "has celebrated her genius for painting and poetry in a very long ode, in which the rich stream of his numbers has hurried along with it all that his luxurious fancy produced in his way; it is an harmonious hyperbole composed of the fall of Adam, Arethusa, Vestal Virgins, Diana, Cupid, Noah's Ark, the Pleiades, the Valley of Jehoshaphat, and the Last Assizes." She seems to have been a sort of Lady O'Looney. She was maid of honour to the Duchess of York, and died of the small-pox in 1685. "Likewise she painted in water-colors, and of such is the kingdom of Heaven."

We did not intend to extend our remarks generally to other than English portraits, but a few instances suggest themselves as we turn over our portfolios. On two portraits by Mignard of Louis XIV (of whom there are by various artists about 40 or 50) and Mad. de Maintenon, the following lines were written by Mlle. Bernard, addressed to the painter:

"Oui, votre art, je l'avoue, est au dessus du mien,  
J'ai loué mille fois votre invincible maître:  
Mais vous, en deux portraits, nous le faites connoître:

On voit aisément dans le sien  
 Sa valeur, son cœur magnanime :—  
 Dans l'autre, on voit son goût à placer son estime.  
 Ah ! Mignard, que vous louez bien !"

Mignard, by praising well, pleased well. His sitters have all the air of being satisfied with themselves, and the portraits are doubtless very like. His own head, by himself, is fine and unaffected, with full penetrating eyes, chastened by an air of *savoir faire* and quiet reticence, that would stamp him gentleman among gentlemen. When he painted the portraits noticed above, which was shortly before the secret nuptials, and when Mad. de Maintenon was 47 or 48 years old, he represented the lady as St. François, and he asked the king if he might introduce an ermine mantle (which is heraldically *regal*) "worthily to adorn the figure." "Yes," replied the king smiling, "St. François well deserves it!" The pictures were life size, and that of the lady is spoken of by Mad. de Coulange to Mad. de Sévigné, as representing all her character and grace, without any flattery of youth or prettiness which did not belong to her. Thirty years later another portrait of Mad. de Maintenon was painted, and the following lines were composed for it. It is Madame herself who is supposed to speak—

"L'estime de mon roi m'en acquit la tendresse ;  
 Je l'aimai trente ans sans faiblesse ;  
 Il m'aima trente ans sans remords ;  
 Je ne fus ni reine ni maîtresse :  
 Devine mon nom et mon sort !"

Mad. de Maintenon herself sometimes made verses ; and, as appropriate to the subject in hand, we may mention those addressed to the Abbé Têtu, on seeing a village signboard of the Magdalen, which bore a striking resemblance to the Abbé, a squint in the eye of the Magdalen being an accidental effect not intended by the village Apelles.

"Est ce pour flatter ma peine  
 Que dans un vieux cabaret,  
 Croyant voir la Madeleine,  
 Je trouve votre portrait ?  
 La marque d'amour me touche,  
 J'en aime la nouveauté :  
 On vous a fait femme et louche,  
 Sans nuire à la vérité !"

And as the following lines by the same lady allude to something scarcely more animated than a picture we will add them, as they have more vivacity than their subject :

"Deux amans, brûlant du désir de se voir,  
 Après s'être cherchés, se trouverent, un soir,  
 Dans un bois sombre et solitaire.  
 Que leur plaisir fut grand ! il passa leur espoir !  
 Mais après les transports du salut ordinaire,  
 Ils ne surent que dire, et ne surent que faire."

Which puts one in mind of the loving lines addressed by a wife to her absent spouse.

"Je vous écris, parceque je n'ai rien à faire  
 Je finis, parceque je n'ai rien à dire !"

Among inscriptions should be mentioned that to the portrait of the learned Sigerus. He was at the expense of having a plate engraved in which he was represented kneeling before a crucifix, with a label from his mouth, "Lord Jesus, do you love me?" From that of Jesus proceeded another label. "Yes, most illustrious, most excellent, and most learned Sigerus, crowned poet of his Imperial Majesty, and most worthy rector of the University of Wittenburg; yes, I love you!" Which, after all, is scarcely less impious or profane, than the various labels and inscriptions we find in the print of Charles I. engraved by White, and prefixed to the "*Vindiciæ Carolinæ*, or a defence of Eikon Basilike." Portraits sometimes speak praises themselves, as when Le Brun, painting his own portrait, introduced also that of his earliest patron; or they tell by a pictorial pun what without words could not well be told, as when the name of John Booker, Astrologer and writing-master of Hadleigh, who published an Almanack, is given in his portrait by the introduction of a *book* with a large R on it! Also sometimes by the means of "accessories" some clue is given to the profession or distinguishing merit of the person painted. Thus Maupertuis, the mathematician, is represented in a Lapland dress, with a globe and chart by him, and other illustrations of his career. In this print after Tournière, engraved by Daullé 1741, and a fine bit of engraving it is, we have a good specimen of the "portrait verses" so commonly met with at this period. These lines are by Voltaire, and allude to the globe as well as to the world which inhabits it!

"Ce Globe mal connu qu'il a su mesurer  
 Devient un monument ou sa gloire se fonde ;  
 Son sort est de fixer la figure du monde,  
 De lui plaire et de l'éclairer."

(To be continued.)



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